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**Record Supplement**

*for*

**September, 1945**

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AS	L'Anthologie Sonore	GT	Gamut
B	Brunswick	K	Keynote
BA	Bost	M	Musicraft
C	Columbia	MS	Sonora
CM	Columbia Masterworks Set	MW	Hargail Recorder
CON	Continental	NMR	New Music Recordings
CX	Columbia Two-Record Masterworks Set	P	Parlophone
D	Decca	PAR	Paraclete
ES	Bost	SON	Sonart
G	Gramophone (HMV)	V	Victor
		VM	Victor Masterpiece Set

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## THE GRAMOPHONE SHOP, Inc.

18 EAST 48th STREET

NEW YORK 17, N. Y.

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# The Gramophone Shop, Inc.

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## Vol. VIII *Record Supplement for September, 1945*

No. 9

### ARENESKY (ANTON)

ARNESKY: Suite No. 1, Op. 15 for two pianos—Waltz only. See **COLLECTIONS: Russian Music for Two Pianos**.

### BACH (JOHANN SEBASTIAN)

BACH: Cantata No. 68—Also hat Gott die Welt geliebt—Mein gläubiges Herze & **HANDEL: Rodelinda—Dove sei**. Isobel Baillie (soprano in English) & City of Birmingham Orchestra conducted by Basil Cameron & (in the Bach) Anthony Pini ('cello obbligato). 12" imported record (2 sides) No. C-DX1022; price \$2.10.

Limited quantities of this outstanding vocal record, originally reviewed in the December 1943 **SUPPLEMENT**, are in stock at the present time.

BACH: Concerto in D minor for two violins and orchestra. Adolf Busch & Frances Magnes (violins) & Busch Chamber Players conducted by Adolf Busch. Two 12" records (4 sides) in Set CX-253†, price complete with album \$2.63.

Not received by our press deadline. To be reviewed in a forthcoming issue.

BACH: Concerto in the Italian Style ("Italian Concerto") (3 sides) & Preludes Nos. 1 and 2 in C major; Prelude No. 3 in C minor; Fugue in C minor for Two Voices (from "Little Preludes and Fugues") (1 side). Wanda Landowska (harpsichord). Two 12" imported records, Nos. G-DB-5007/8; price \$5.24.

We have received a limited supply of the imported pressings of Wanda Landowska's renowned performance of the *Italian Concerto*, which was available at one time on domestic surfaces (V-14232/3-discontinued and no longer available). The supply is severely limited. The recording and surfaces are beyond reproach.

BACH: Das wohltemperirte Clavier—48 Preludes and Fugues. Edwin Fischer (piano).

We have received a limited supply of all volumes of the **BACH SOCIETY** recordings by Edwin Fischer. The volumes are as follows:



- Vol. I—Preludes and Fugues Nos. 1 to 12  
 Vol. II—Preludes and Fugues Nos. 13 to 24  
 Vol. III—Preludes and Fugues Nos. 25 to 34  
 Vol. IV—Preludes and Fugues Nos. 35 to 43

Each volume contains seven 12" imported records (14 sides); \$18.38 per volume (no albums supplied) (Available in manual sequence only)

Vol. V—Preludes and Fugues Nos. 44 to 48 (Also contains *English Suite No. 2 in A minor*, played by Wanda Landowska, harpsichordist).

Six 12" imported records (12 sides); \$15.72 (no album supplied) (Available in manual sequence only).

## BARBER (SAMUEL)

BARBER: *Symphony No. 1, Op. 9 (In One Movement)*. Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. Two 12" records (4 sides) in Set CX-252†; price complete with album \$2.63.

Not received by our press deadline. To be reviewed in a forthcoming issue.

## BEETHOVEN (LUDWIG VAN)

BEETHOVEN: *Theme and Variations in E flat major, Op. 35 ("Eroica")*. Lili Kraus (piano). Three 12" imported records (6 sides), Nos. P-R20470/2; price \$6.30.

We have received a limited supply of the excellent performance by Lili Kraus of the "Eroica" Variations of Beethoven. This performance has been one of the standard interpretations for some years, and has been out of stock for a long time. Unfortunately our supply is extremely small.

BEETHOVEN: *Sonatine* & GLAZUNOV: *Chant du Ménestrel, Op. 71*. Edmund Kurtz ('cello) & Emanuel Bay (piano). 12" record (2 sides), No. V-11-8815; price \$1.05.

Not received by our press deadline. To be reviewed in a forthcoming issue.

BEETHOVEN: *Sonata No. 7 in C minor, Op. 30, No. 2* for violin and piano (7 sides) & *Rondo in G major* (1 side). Yehudi Menuhin (violin) & Hepzibah Menuhin (piano). Four 12" records in Set VM-1008†; price complete with album \$4.72.

Eighteenth Century violin sonatas are essentially piano compositions with a violin obbligato. This tradition was adhered to at first by Beethoven in his early works, but in the *Sonata No. 7 in C minor, Op. 30, No. 2*, he rejected the older form and wrote a truly violinistic sonata in the nineteenth century meaning of the term.

Many musicians feel that this work, of all of Beethoven's compositions in this form, is the only true rival of the *Kreutzer Sonata* in eloquence and depth of expression. Indeed, the dramatic power of the opening *Allegro* foreshadows in many ways the opening of the *Symphony No. 5*, also in C minor.

Vincent D'Indy, in his essay on the chamber music of Beethoven in Cobbett's *Encyclopedia of Chamber Music*, expresses the opinion that the first movement of the sonata represents a charge of the victorious Russian armies, since all three sonatas in Op. 30 were dedicated to Alexander I of Russia. David Hall, in his program notes on the inside cover of the album, quotes from this analysis, but the interested reader is referred to the original article, which contains much material which is controversial as well as generally interesting.

Dating from 1802, the sonata abounds in sharp contrasts between the highly dramatic and melodiously lyric passages. The four movements are marked: *Allegro con brio*, *Adagio cantabile*, *Scherzo* and *Trio, Allegro*.

The recording made in Europe some years ago (but apparently never released there) is a model of clarity and elegance. The playing of the Menuhins reveals again that rare rapport which was so striking in their Mozart recordings. The balance between piano and violin could hardly be improved upon, for neither instrument overpowers the other.

On the last side, there is a performance of the G major Rondo, again performed with the Menuhins' customary style.



**BENATZKY (RALPH)**

**BENATZKY:** Four Songs. Greta Keller (vocal in German) & Ralph Benetzky (piano). Two 10" records (4 sides), No. BA-5020/1; price \$1.05 each.

Four songs by the composer of "White Horse Inn" and other continental hits are sung by the night club entertainer, Greta Keller, with the composer at the piano. The titles are:

BA-5020—*Grinzing* and *Auf der Wieden*  
BA-5021—*Gebundene Hände* and *Allein*

**BIZET (GEORGES)**

**BIZET:** Carmen—Orchestral Selections. New York City Symphony Orchestra conducted by Leopold Stokowski. Four 12" records (8 sides) in Set VM-1002†; price complete with album \$4.72.

For his second recording with the New York City Symphony Orchestra, Leopold Stokowski has chosen his arrangement of some of the orchestral music (as well as a few transcriptions of vocal music) from the opera *Carmen*. Many years ago, Mr. Stokowski recorded a *Suite* from *Carmen* with the Philadelphia Orchestra which is still listed in the Victor catalogue (V-1356 & V-6873/4). Since these records were among the finest things he had done, they have rightly maintained their place in the catalogue. Victor has seen fit to rerecord these selections as well as a few additional numbers.

The selections included are: *Prelude to Act I* (Second part), *Aragonesa* (*Prelude to Act IV*), *Intermezzo* (*Prelude to Act III*), *The Dragoons of Alcalá* (*Prelude to Act II*), *Nocturne* (*Micaela's Aria*), *Bullfight* (*Prelude to Act I, first part*), *Habañera*, *Changing of the Guard*, *March of the Smugglers*, *Minuet* and *Farandole* (Ballet music derived from "L'Arlesienne Suite No. 2"). *Gypsy Dance* (*Chanson Bohème*).

These are played with great verve and spirit by the New York City Symphony Orchestra, and in general the performance sounds much better than the Strauss selection released last month, but in the louder passages, the recording still sounds blurred and unbalanced. However, there is a large selection of the music included in this suite, which is quite a bit longer than the excellent Beecham recording with the London Philharmonic Orchestra (CX-144†). The latter recording is an infinitely superior performance and reading. The new recording is, however, one of Stokowski's better efforts on records.

**BRAHMS (JOHANNES)**

**BRAHMS:** Cradle Song & **REGER:** The Virgin's Slumber Song. Blanche Thebom (mezzo-soprano in English) & Victor String Orchestra conducted by Macklin Marrow. 10" record (2 sides), No. V-10-1173; price 79c.

Blanche Thebom's recording debut will come as a disappointment to most of her admirers, for the qualities which made her opera appearances so exciting are nowhere in evidence in this record. In fact, the voice shows signs of unsteadiness and hardness of tone. The tonal sumptuousness which is one of her chief assets in performance seems to have disappeared entirely. In addition, she sings these two lullabies in English with an orchestral background. The sum total is one of great disappointment. Surely there were plenty of unrecorded operatic arias which would have an obvious popular appeal, without having to resort to translations and orchestrations of two over recorded songs.

However, the recording is resonant and clear.

**BRAHMS:** Symphony No. 3 in F major, Op. 90. Boston Symphony Orchestra conducted by Serge Koussevitzky. Four 12" records (8 sides) in Set VM-1007†; price complete with album \$4.72.

Not received by our press deadline. To be reviewed in a forthcoming issue.

**BRAHMS:** Variations and Fugue on a Theme of Handel, Op. 24. Solomon (piano). Three 12" imported records (6 sides), Nos. G-C3301/3; price \$6.30. (A few automatic sets also available)

We have received a limited supply of the magnificent performance by Solomon of Brahms' *Variations and Fugue on a Theme of Handel*, originally reviewed in the June 1943 SUPPLEMENT.

**CHOPIN (FREDERIC)**

**CHOPIN:** Berceuse, Op. 57 & Nocturne No. 8 in D flat major, Op. 27, No. 2. Solomon (piano). 12" imported record (2 sides), No. G-C3308; price \$2.10.

Chopin's *Berceuse*, Op. 57 is one of his happiest conceptions. It rests on the harmonic basis of tonic and dominant. On this basis, Chopin builds and sets afloat a charming melody, which is soon joined by a self-willed second part. Afterwards, the melody is dissolved into all kinds of trickeries, which are of a fineness, subtlety and gracefulness.



On the reverse side there is a performance of the very elegant *Nocturne No. 8 in D flat major, Op. 27, No. 2*. Although some of the *Nocturnes* are syrupy and over-ripe, the present selection, played as it is by Solomon, is a model of nostalgic elegance. In the hands of a less exacting pianist, this composition might be painful to hear, but as it stands in this recording, it could hardly be matched.

The recording reproduces the piano tone with great fidelity. This fine disc is wholeheartedly recommended.

No other versions of these selections are in stock at the present time.

**CHOPIN: Polonaise No. 6 in A flat major, Op. 53 ("Heroic"). Egon Petri (piano). 10" record (2 sides), No. C-17377D; price 79c.**

Egon Petri's version of the *Polonaise No. 6 in A flat major, Op. 53 ("Heroic")*, has the advantage of being on a 10" record, and therefore, it is somewhat less expensive than the Iturbi version (V-11-8848) reviewed in the July SUPPLEMENT. Unfortunately, that is about the only thing to recommend it, for the recording is harsh and not at all lifelike, and the piano tone is equally dead. The performance is rhythmically unstable. There is indeed very little that is heroic in this performance. It is a pity that more time was not taken in the preparation of this record, for there is a crying need for a first rate single recording of this popular selection.

**CHOPIN: Polonaise No. 7 in A flat major, Op. 61 ("Polonaise-fantasia") (3 sides) & Nocturne No. 9 in B major, Op. 32, No. 1 (1 side). Louis Kentner (piano). Two 12" imported records Nos. C-DX1146/7; price \$4.20.**

The only other version which has been available for some time has been the Rubinstein performance in the album of *Polonaises* (out of stock at the present time). Therefore the present version is most welcome.

In his biography of Chopin, Niecks says of this work: "I know of no more affecting composition among all the productions of Chopin than the *Polonaise-fantasia*. What an unspeakable, wretchedness reveals itself in these sounds: We gaze on a boundless desolation. There are thoughts of sweet resignation, but the absence of all hope makes them perhaps the saddest of all. Thus, although comprising thoughts that in beauty and grandeur equal — I would almost say surpass — anything Chopin has written, the work stands, on account of its pathological contents, outside the sphere of art."

On the fourth side, there is a fine performance of the *Nocturne No. 9 in B major, Op. 32, No. 1*, which has been all too seldom recorded.

Mr. Kentner was an ideal choice for this recording, for he has a firm grasp of the inherent strength and greatness of the composition. His tone is big, without becoming overpowering. Rhythmically, he is secure, and in general, turns in as fine a performance as he has ever given. His Chopin is definitely more interesting than his Mozart, which has a tendency to become mathematical. The recording is one of the finest to come from the English Columbia Studies. The supply of these magnificent imported recordings is limited at the present time.

## CORELLI (ARCANGELO)

**CORELLI: Adagio. See SCHONBERG: Verklärte Nacht.**

## FRANCK (CESAR)

**FRANCK: Prelude, Chorale and Fugue. Artur Rubinstein (piano). Two 12" records (4 sides) in Set VM-1004†; price complete with album \$2.62.**

The *Prelude, Chorale and Fugue* dates from the year 1884. In this composition, there is much that is new both as regards to invention and workmanship. This work was destined to add interest to the programs of the Société Nationale, under the auspices of which it was first introduced by Mme. Marie Poitevin on January 24, 1885.

Franck started with the intention of simply writing a *Prelude* and *Fugue* in the style of Bach, but he soon took the idea of linking these two movements together by a *Chorale*, the melodic spirit of which should brood over the whole work. Thus it came about that he produced a work which was purely personal, but in which none of the constructive details were left to chance or improvisation; on the contrary, all the materials serve without exception, to contribute to the beauty and solidity of the structure.



The *Prelude* is modelled in the same form as the prelude in the classical suite. Its sole theme is first stated in the tonic, then in the dominant and ends in the spirit of Beethoven with a phrase which gives the theme a still more complete significance. The *Chorale*, in three parts, displays two distinct elements: a superb and expressive phrase which foreshadows and prepares the way for the subject of the *Fugue*, and the *Chorale* proper, of which the three prophetic words — if they may be called — roll forth in sonorous tones, in a serene, religious majesty. The *Fugue* presents its successive expositions, after the development of which the figure and the rhythm of the complementary phrase of the *Prelude* returns once more. The rhythm alone persists, and is used to accompany a strenuous restatement of the theme of the *Chorale*. Shortly afterwards the subject of the *Fugue* itself enters in the tonic, so that the three chief elements of the work are combined in a superb recapitulation.

Artur Rubinstein gives a magnificent reading of this music. He is able to make it interesting tonally as well as structurally. The recording is excellent throughout. This is the only recording of this composition other than a rather dull performance by Mlle. Boutet de Monvel (G-L1043/5) and the equally unexciting version by Egon Petri (CX-176†, not available at the present time). (The fine Cortot performance has been discontinued.)

## GLAZUNOV (ALEXANDER)

GLAZUNOV: *Chant du Ménestrel*, Op. 71. See BEETHOVEN: *Sonatine*.

## GRETRY (ANDRE)

GRETRY: *Céphale et Procris*-Ballet Music (arr. Felix Mottl). Chicago Symphony Orchestra conducted by Désiré Defauw. 12" record (2 sides), No. V-11-8825; price \$1.05.

Although most musical dictionaries give the year 1775 as the date of the first production of André Gretry's opera *Céphale et Procris*, it was actually performed, according to the composer himself, two years earlier at Versailles as part of the nuptial festivities of the Count of Artois who married Maria Theresa. That production, like the one at the Académie de Musique in Paris on May 2, 1775, did not arouse much enthusiasm because of inferior singing.

The libretto, arranged by Jean François Marmontel from the Seventh Book of Ovid's *Metamorphoses*, relates the story of the love of Cephalus and Procris, and the attempts of Aurora, who is infatuated with Cephalus, to win the young man from his bride. This thoroughly popular story had been set by many other composers, including Henry Carey, best known for his song *Sally in Our Alley*.

Despite weaknesses in harmony and orchestration (it has been said that "you might drive a coach-and-four between the bass and first fiddle"), there is much that is strikingly effective, as is demonstrated by this record.

The present suite, arranged by the celebrated conductor, Felix Mottl, consists of three dances, a lively *Tambourin*, a beautiful *Minuetto* (a dance of the Nymphs of Diana in the first act) and a rhythmic *Gigue* (drawn from the second act).

This record marks the recording debut of the Chicago Symphony Orchestra under the direction of its new conductor, Désiré Defauw, who, for many years, gave us so many excellent records with the Brussels Conservatory Orchestra. As a matter of fact, he had an earlier recording of the present suite (C-69002D) which has been discontinued for many years. It is, therefore, with great pleasure that we welcome M. Defauw back to the recording studios.

The performance is in every way a striking one. The orchestra sounds well and the conducting is a model of vigor, elegance and strength. The recording is excellent, with special attention being paid to the high frequencies.



## HANDEL (GEORGE FREDERIC)

HANDEL: Concerto No. 6 in B flat major, Op. 4, No. 6 for harpsichord and orchestra. Wanda Landowska (harpsichord) & Orchestra conducted by Eugene Bigot (3 sides) & Aria and Variations in B flat major. Wanda Landowska (harpsichord solo) (1 side). Two 12" imported records. (Nos. G-DB3307/8; price \$5.24.

We have received a limited supply of Mme. Landowska's superb performance of Handel's *Concerto in B flat major, Op. 4, No. 6*. Previous recordings by Mme. Roesgen-Champion (also harpsichord) and Lily Laskine (on the harp) have been discontinued.

HANDEL: Rodelinda-Dove set. See BACH: Cantata No. 68.

## HERBERT (VICTOR)

HERBERT: Italian Street Song (from "Naughty Marietta") & Summer Serenade (based on "Badinage" from "Sweethearts"). Jeanette MacDonald (soprano) & Orchestra conducted by Maximilian Pilzer. 10" (2 sides), No. V-10-1134; price 79c.

Jeanette MacDonald has rerecorded the *Italian Street Song* from "Naughty Marietta", along with an arrangement of *Badinage* from "Sweethearts" called *Summer Serenade*. These selections are sung with her accustomed vivacity.

This record will be cherished by her enthusiastic admirers.

## KHATCHATOURIAN (ARAM)

KHATCHATOURIAN: Toccata & MEDTNER: Russian Fairy Tale, Op. 42, No. 1. Benno Moiseivitsch (piano). 12" imported record (2 sides), No. G-C3397; price \$2.10.

The concise and effective *Toccata* of Aram Khatchaturian introduces this famous Armenian-Soviet composer to the American record public. He is best known for his brilliant *Piano Concerto* which has been played so frequently on the programs of the Boston Symphony Orchestra with William Kapell as soloist.

Benno Moiseivitsch has achieved no little fame as an interpreter of the music of Nicholas Medtner, one of the few survivors of the pre-Soviet school of composers. Many of his *Contes*, or *Russian Fairy Tales*, have been recorded before, but none are available at the present time with the exception of the strongly nationalistic selection here recorded.

The recording, completely lifelike, is a model of how piano recording should sound. The supply of this record by these two Russian composers is limited at the present time.

## KREISLER (FRITZ)

KREISLER: "My Favorites." Fritz Kreisler (violin) & Victor Symphony Orchestra conducted by Charles O'Connell. Three 12" records (6 sides) in Set VM-910; price complete with album \$3.67.

Victor is repressing quantities of Fritz Kreisler's album of his favorite compositions, which include: *Caprice Viennois*, *Tambourin Chinois*, *Liebesfreud*, *Liebesleid*, *Schon Rosmarin*, *La Gitana*.

The set is one of universal appeal.

## MEDTNER (NICHOLAS)

MEDTNER: Russian Fairy Tale, Op. 42, No. 1. See KHATCHATOURIAN: Toccata.



**MENDELSSOHN (FELIX)**

**MENDELSSOHN:** *On Wings of Song* & **MOZART:** *Cradle Song*. Gwen Catley (soprano in English) & Gerald Moore (piano). 10" imported record (2 sides), No. G-B9222; price \$1.57.

Gwen Catley, a young English soprano, whose records have created quite a sensation with the record public, is presented on this imported record in two popular selections sung in English. Although the label states that Mozart is the composer of the *Cradle Song*, it is really the composition of Bernhard Flies.

Miss Catley sings with an elegance of style that is amazing for one so obviously young. The high notes are clean and loud, with no sense of strain, and her diction is a constant pleasure. The balance between the voice and piano is uniformly good.

**MOZART (WOLFGANG AMADEUS)**

**MOZART:** *Cradle Song*, K. 350 (K. Anh. 284f). See **MENDELSSOHN:** *On Wings of Song*.

**MOZART:** *Quartet No. 17 in B flat major, K. 458 ("The Hunt")*. Philharmonia String Quartet. Three 12" imported records (6 sides), Nos. C-DX1025/7; price \$6.30. (A few automatic sets are also available).

We have received a limited supply of the superb Philharmonia String Quartet recording of the *Mozart Quartet No. 17 in B flat major, K. 458 ("The Hunt")*, originally reviewed in the August 1943 SUPPLEMENT.

**MOZART:** *Sonata No. 12 in F major, K. 332* (3 sides) & *Romance in A flat major, K. anh. 205* (1 side). Eileen Joyce (piano). Two 12" imported records, Nos. C-DX1034/5; price \$4.20.

A limited supply of these outstanding piano records are on hand at the present time. They were reviewed in the April 1943 SUPPLEMENT.

**MOZART:** *Sonata No. 17 in D major, K. 576*. Eileen Joyce (piano). Two 12" imported records (4 sides), Nos. C-DX1011/2; price \$4.20.

Originally reviewed in the January 1944 SUPPLEMENT, these records are again in stock in limited quantities.

**MOZART:** *Don Giovanni—No. 11, Dalla sua pace* & *No. 22, Il mio tesoro*. Richard Tauber (tenor in Italian) & Orchestra conducted by Walter Goehr. 12" imported record (2 sides), No. P-R20444; price \$2.10.

This unusual record, originally reviewed in the September 1939 SUPPLEMENT, is in stock again in limited quantities.

**RACHMANINOFF (SERGEI)**

**RACHMANINOFF:** *Prelude No. 1 in C sharp minor, Op. 3, No. 2* & **SHOSTAKOVICH:** *Three Preludes from Op. 34*. William Kapell (piano). 12" record (2 sides), No. V-11-8824; price \$1.05.

For his recording debut, the young pianist William Kapell has chosen selections from the works of two Russian composers. There are many performances of the ever popular *Prelude in C sharp minor* of Sergei Rachmaninoff in the current catalogues, so there was no crying need for this new version.

However, the *Preludes* of Shostakovich have been strangely neglected by recording pianists. There are twenty four *Preludes* in Op. 34, modelled on those of Chopin. Three are included in this recording, No. 24 in D minor, No. 10 in C sharp minor and No. 5 in D major. Witty and satiric, these short compositions are extremely attractive in this performance.

The recording is technically excellent.

**REGER (MAX)**

**REGER:** *The Virgin's Slumber Song*. See **BRAHMS:** *Cradle Song*.



## RIMSKY-KORSAKOV (NIKOLAI)

RIMSKY-KORSAKOV: *Snegourochka* (The Snow Maiden)—Dance of the Tumblers. See **COLLECTIONS**: Russian Music for Two Pianos.

RIMSKY-KORSAKOV: *Sadko*—Cradle Song. See **COLLECTIONS**: Russian Music for Two Pianos.

## SAINT-SAENS (CAMILLE)

SAINT-SAENS: *Samson et Delilah*—*Printemps qui commence* & VERDI: *Don Carlos*—*O don fatale*. Gladys Ripley (contralto in English) & Liverpool Philharmonic Orchestra conducted by Malcolm Sargent. 12" imported record (2 sides), No. G-C3404; price \$2.10.

Saint-Saens' biblical opera "*Samson et Delilah*" is still occasionally revived with moderate success, for it contains splendid and dramatic music. However, those who have not seen the opera will remember it for the ballet music and the arias *Printemps qui commence*, *Amour, viens aider* and *Mon coeur s'ouvre à ta voix*. Gladys Ripley, a young English contralto with a voice of considerable range and volume, sings the first mentioned aria, a sensuous Song to Spring. Aside from a bit of unsteadiness at the very end of the aria, Miss Ripley turns in a more than satisfactory performance. The English translation is no better and no worse than most.

The other selection on this record is taken from a work that is all too seldom performed today. Verdi's opera "*Don Carlos*," written in 1866, was first produced in Paris on March 11, 1867. Coming as it does between "*La Forza del Destino*" and "*Aida*," "*Don Carlos*" is a product of the mature Verdi, who was so fond of the work, he thoroughly revised it many years later, shortening and rewriting many scenes which were considered too long. In this form, it was performed in Milan on January 10, 1884. Some conductors would do well to revive the work today.

The libretto, based on Schiller's drama of the same name, tells of the son of Philip II of Spain, who was engaged to Elizabeth of Valois, but subsequently became her stepson. The king's jealousy is aroused by the Princess Eboli, one of Elizabeth's ladies-in-waiting, who is in love with Don Carlos herself. Her big aria, in which she curses the fatal gift of beauty that has been her ruin, is admirable, particularly in its variety of moods.

The English translation, which is quite good, may be clearly followed because of Miss Ripley's excellent diction. The orchestral accompaniments have amplitude and brilliance. This is indeed an auspicious record debut. The recording is top notch.

## SCHONBERG (ARNOLD)

SCHONBERG: *Verklärte Nacht*, Op. 4 (7 sides) & CORELLI: *Adagio* (1 side). St. Louis Symphony Orchestra conducted by Vladimir Goltschmann. Four 12" records in Set VM-1005†; price complete with album \$4.72.

Not received by our press deadline. To be reviewed in a forthcoming issue.

## SCHUMANN (ROBERT)

SCHUMANN: *Sonata No. 1 in A minor*, Op. 105, for violin and piano. Adolf Busch (violin) & Rudolf Serkin (piano). Two 12" imported records (4 sides), Nos. G-DB3371/2; price \$5.24.

Schumann's *Sonata in A minor*, the first of the two he wrote for violin and piano, was published in 1852. Like its companion, the *Sonata in D minor*, Op. 121, it had been completed the previous year, 1851, when Schumann was already affected by mental disease. However, the present sonata shows few if any signs of this inner torment. It is a mature work, rich in the romanticism so characteristic of the middle nineteenth century.

The first movement, marked *Mit leidenschaftlichem Ausdruck* (With passionate expression), begins without any introductory material. The first melody is one of great beauty, announced by the violin and repeated by the piano. The development is typically Schumannesque throughout. The short second movement, marked *Allegretto*, is light and cheerful, abounding with those quick turns which characterize Schumann's music so completely. The crisp and lively last movement is marked *Lebhaft* (energetic).



The performance by Adolf Busch and Rudolf Serkin has been recorded with extraordinary fidelity by the H. M. V. engineers. The domestic pressings of this set (VM-551-discontinued), were reviewed in the May 1939 SUPPLEMENT.

The supply of this recording is limited at the present time.

## SCHWARTZ (ARTHUR)

**SCHWARTZ:** *You and the Night and the Music* (from "Revenge With Music") & **YOUMANS:** *Time on My Hands and You in My Heart.* Nan Merriman (mezzo-soprano) & Victor Orchestra conducted by H. Leopold Spitalny. 12" record (2 sides), No. V-11-8813; price \$1.05.

Listed in last month's SUPPLEMENT, this record by Nan Merriman is infinitely superior to her "Carousel" records, partly because the style of these songs is more suited to her voice. The recording is good, but Miss Merriman is still out of her element.

## SHOSTAKOVICH (DMITRI)

**SHOSTAKOVICH:** *Three Preludes* (from Op. 34).

See **RACHMANINOFF:** *Prelude No. 1 in C sharp minor, Op. 3, No. 2.*

## STRAUSS (RICHARD)

**STRAUSS:** *Der Rosenkavalier-Suite* (arr. Antal Dorati). Cincinnati Symphony Orchestra conducted by Eugene Goossens. Three 12" records (6 sides) in Set VM-997; price complete with album \$3.67.

Opera lovers who do not own the excellent recording of selected passages from Strauss' "Der Rosenkavalier" with Lotte Lehmann, Elisabeth Schumann, Maria Olczewska and the Vienna Philharmonic Orchestra (in VDM-196) will find this new set an excellent substitute. Antal Dorati has skillfully fashioned together a symphonic synthesis of most of the familiar melodies from this long score along with some relatively unfamiliar material.

The suite is divided into several sections, the titles of which are: *Introduction: Octavian and the Marschallin; The Silver Rose: Octavian and Sophie; The Intrigue; Baron Ochs von Lerchenau; Scandal and Solution; Terzet and Closing Duet; Resumé: Great Waltz.*

The Cincinnati Symphony Orchestra under Eugene Goossens has in the past given us some fine recordings and the present set is no exception. The orchestra, playing with great spirit under the exacting leadership of the English conductor, has been recorded with great fidelity and the auditorium in which the recording was made has first-rate acoustics.

## STRAVINSKY (IGOR)

**STRAVINSKY:** *Tango and Circus Polka.* See **COLLECTIONS:** *Russian Music for Two Pianos.*

## TCHAIKOVSKY (PETER ILYCH)

**TCHAIKOVSKY:** *Moscow Cantata: Prayer & None But the Lonely Heart, Op. 6, No. 6.* Gladys Swarthout (mezzo-soprano in English) & Victor Orchestra conducted by Sylvan Levin. 10" record (2 sides), No. V-10-1166; price 79c.

*Moscow*, a cantata for chorus and orchestra with mezzo-soprano and baritone soloists, was composed by Tchaikovsky on the occasion of the coronation of Alexander III of Russia in 1883. There are six sections to the work, two for chorus, two for mezzo-soprano and two for baritone, the texts of which are by A. Maikov.

In this recording, Miss Swarthout sings the fifth section, a *Prayer* or *Arioso*, for mezzo-soprano solo in an English translation by Stewart Wille. The orchestral conclusion is slightly shortened, but the omission is one of little consequence. Beautifully sung throughout, her performance reveals a deep sympathy for the profoundly religious and Russian spirit of the work.

Tchaikovsky's setting of Goethe's *Nur wer die sennsucht kennt* has always been the most popular of the innumerable settings of this poem, and in this English translation, Miss Swarthout gives a moving rendition.

## YOUMANS (VINCENT)

**YOUMANS:** *Time on My Hands and You in My Arms.* See **SCHWARTZ:** *You and the Night and the Music.*



## VERDI (GIUSEPPE)

VERDI: *Don Carlos*—O don fatale. See SAINT-SAENS: *Samson et Delilah*—Printemps quie commence.

## VILLA-LOBOS (HECTOR)

VILLA-LOBOS: *Bachianas Brasileiras No. 5*. Bidu Sayao (soprano in Portuguese) & Eight 'cellos and bass conducted by Hector Villa-Lobos. 12" record (2 sides) No. C-71670D; price \$1.05.

Bidu Sayao collaborates with her compatriot, Villa-Lobos in a recording of the fifth of the Brazilian composer's eight *Bachianas Brasileiras*. In these compositions, the composer has attempted to combine the style of Bach the native rhythms of Brazil and his own musical ideas into a musical tribute to the eighteenth century master.

The present composition is an aria for soprano and solo 'cello, with a background of seven other 'cellos and bass. It is in three sections, a long *Cantilena*, a short *Aria* and a return to the *Cantilena*. Miss Sayao sings the soprano solo with flexibility and tonal accuracy, and of course her diction in her native Portuguese is excellent.

The solo 'cello part is skillfully played by Leonard Rose.

## WAGNER (RICHARD)

WAGNER: *Tristan und Isolde*—Excerpts. Helen Traubel (soprano in German) & Philharmonic-Symphony Orchestra of New York conducted by Artur Rodzinski. Five 12" records (10 sides) in Set CM-573†; price complete with album \$5.78.

This set, which includes the *Prelude to Act I*, *Isolde's Narrative* from Act I, *Prelude to Act III* and the *Liebestod* has not been received by our press deadline. To be reviewed in a forthcoming issue.

## COLLECTIONS

GOLDEN MOMENTS OF SONG. Jan Peerce (tenor in Italian) & Victor Orchestra conducted by Maximilian Pilzer. Two 10" records (4 sides) in Set V-SP8; price complete with container \$1.83.

This collection contains four of the most popular Italian songs. They are:

*Di Capua: O Sole Mio*  
*De Curtis: Torna a Sorrento*  
*Rossini: La Danza*  
*Leoncavallo: Mattinata*

Jan Peerce is in fine form for these melodious songs, which were made so popular through the recordings of Enrico Caruso. Fortunately, Mr. Peerce has the vocal equipment to sing these songs well. The high notes ring out loud and clear and the whine, which is occasionally present in his voice in actual performances, is nowhere in evidence here.

The recording is good, with the Victor Orchestra under Maximilian Pilzer's direction providing rather pedestrian accompaniments.

RUSSIAN MUSIC FOR TWO PIANOS. Vitya Vronsky and Vicor Babin (duo-pianists). Three 12" records (6 sides) in Set CM-576; price complete with album \$3.68.

Included in this collection are the following selections:

*Rimsky-Korsakov: Dance of the Tumblers* (from "Snegourochka")  
*Rimsky-Korsakov: Cradle Song* (from "Sadko")  
*Arensky: Waltz* (from Suite No. 1 for Two Pianos, Op. 15)  
*Babin: Russian Village*  
*Stravinsky: Tango and Circus Polka*

Not received by our press deadline. To be reviewed in a forthcoming issue.

## DICTION

## CHURCHILL (WINSTON)

CHURCHILL: *The Progress of the War* (War Broadcasts, Volume 9). The Rt. Hon. Winston Churchill, M. P. Four 12" imported records (8 sides); Nos. G-C3393/6; price \$8.40 (no album supplied).

We have received a limited supply of Volume 9 of Winston Churchill's War Broadcasts, which contains the address: *The Hour is Approaching*, broadcast on March 26, 1944.



## BOOK REVIEW

**LETTERS OF FELIX MENDELSSOHN.** Edited by G. Seldon Goth. Pantheon Press, New York City, N. Y. \$4.50.

Those to whom Mendelssohn appears as a charming but superficial composer of such works as "*A Midsummer Night's Dream*," are due for a shock when they read these letters in a new edition selected by G. Seldon Goth. Here we find deep and penetrating observations on human nature, an awareness of the differences between the English and Teutonic temperament, and a thoroughly cosmopolitan spirit which enabled him to be at home in any land and with any group of people.

Here we find, for instance, a witty and acid comment on a performance of "*Hamlet*" with the great Shakespearean actor, Kemble:

" . . . In the evening I went to Covent Garden: Hamlet. I believe, my dears, that he was right who said the English sometimes do not understand Shakespeare. At least the performance was mad; and yet Kemble played Hamlet, and in his way played him well. But alas! that way is crazy and ruins the whole piece. His appearance, for instance, with one yellow and one black leg, to indicate madness, his falling on his knee before the ghost in order to strike an attitude, his ejaculation at the end of every little phrase in that well-known applause-exacting high tone of his, his behaving altogether like a John Bull Oxford student and not like a Danish Crown Prince, all that might pass. But that he should completely ignore poor Shakespeare's meaning regarding the proposed death of the king, and therefore coolly skips that scene where the king prays and Hamlet comes in and goes out again without having made up his mind to the deed (to me one of the finest passages in the piece), treating the king in such a manner that he deserves to be shot down at once—for instance during the play on the stage, constantly threatening him with his fist and shouting into his ear the words which should have been quietly dropped—these things are unpardonable. . . . And at the end, when Hamlet falls down and says "the rest is silence", and I expected a flourish of trumpets and Fortinbras, Horatio actually leaves the prince, hurries down to the footlights, and says: 'Ladies and gentlemen, tomorrow evening "*The Devil's Elixir*": Thus ended Hamlet in England. . . ."

It is well known that Mendelssohn was largely responsible for the revival of interest in the music of Bach, who was not only unplayed, but was virtually unknown. But the state of music in the early nineteenth century is further revealed when Mendelssohn tells us that he had to force the sonatas of Mozart and even Beethoven down the throats of his fashionable listeners in most of the cities in which he played. Hummel and Kalkbrenner were the reigning favorites.

Among the many great figures who pass through these pages is Goethe, who first appears in a letter written when Mendelssohn was a boy of twelve. This still remains as one of the most complete pictures we have of the famous poet.

This attractive selection of letters should help to revive interest in an unjustly neglected composer who is too often dismissed as second-rate.

## AGAIN IN STOCK

**THE MUSICAL SCENE.** Virgil Thomson. Alfred A. Knopf, Inc., New York City, N. Y., 1945. \$3.00.

**ENRICO CARUSO, HIS LIFE AND DEATH.** Dorothy Caruso. Simon and Schuster, New York City, N. Y., 1945. \$2.75.

These two books, listed in the May and June SUPPLEMENTS respectively, are in stock again in limited quantities.

## CHILDREN'S RECORDS

**What is God Like & The Song of Growing Things.** Karolyn Harris (vocal) & Allan Grant (piano). 10" record (2 sides) in Set V-Y10; price complete with decorated container 63c.

A single record, in a decorated envelope, containing two songs by Allan Grant with lyrics by Olive K. Volkmar, is sung by Karolyn Harris with the composer at the piano. The texts of the poems are given on the cover of the jacket.



## POPULAR RECORDS

## MUSICAL SHOWS AND FILMS

## "THE HARVEY GIRLS"

**On the Atchison, Topeka and the Santa Fé & (If I Had You).** Judy Garland and the Merry Macs with Orchestra directed by Lyn Murray. D-23436; 79.

**On the Atchison, Topeka and the Santa Fé & (Welcome Home).** Tommy Tucker Time. C-36829; 53c.

## MISCELLANEOUS

**It's Only a Paper Moon & Daybreak Serenade.** Jess Stacy and his Orchestra (with Lee Wiley in the first selection). V-20-1708; 52c.

**That Feeling in the Moonlight & Till the End of Time (based on Chopin's Polonaise No. 6).** Perry Como & Orchestra conducted by Russell Case with the Satisfiers. V-20-1709; 52c.

**Memphis in June & I'll Buy That Dream.** Harry James and his Orchestra. C-36833; 53c.

**Carnival & 11:60 PM.** Harry James and his Orchestra. C-36827; 53c.

**Slipped Disc & Oomph Fah Fah.** Benny Goodman Sextet. C-36817; 53c.

**I'd Do It All Over Again & Land of the Loon.** Randy Brooks and his Orchestra. D-18697; 52c.

**Please Don't Talk About Me When I'm Gone & Blue Lou.** Eddie Haywood and his Orchestra. D-23427; 79c.

**Nevada & That's it.** Tommy Dorsey and his Orchestra. V-20-1710; 52c.

**Holiday for Strings & Our Waltz.** James Melton (tenor) & Al Goodman and his Orchestra. V-10-1172; 79c.

## POPULAR ALBUMS

**EDDY DUCHIN REMINISCES.** Eddy Duchin (piano) & Rhythm accompaniment. Four 10" records (8 sides) in Set C-C105; price complete with album \$2.63.

The contents of this album are: *April Showers, I Kiss Your Hand, Madame, You're My Everything, When Day is Done, Keep Smiling at Trouble, You Do Something to Me, Till We Meet Again, Can't We Talk it Over, Alice Blue Gown, Sometimes I'm Happy, I'll See You in My Dreams, Pretty Baby, If I Could Be With You, The Blue Room, It Had to Be You, Am I Blue?*

**FAVORITE MELODIES FROM THE HOUR OF CHARM.** Hour of Charm All Girl Orchestra and Choir under the direction of Phil Spitalny. Four 10" records (8 sides) in Set C-C108; price complete with album \$2.63.

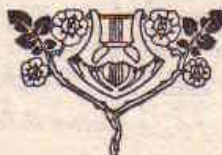
This album contains the following selections: *The Battle Hymn of the Republic, The Rosary, National Emblem March, Love's Old Sweet Song, Onward Christian Soldiers, Ave Maria, The Lord's Prayer, The Lost Chord.*

**FREDDIE SACK'S BOOGIE WOOGIE.** Freddie Slack (piano) and his Orchestra. Four 10" records (8 sides) in Set CAP-BD12; price complete with album \$2.62.

The following selections are included in this album: *Rib Joint, Behind the Eight Beat, Strange Cargo, Southpaw Serenade, A Cat's Ninth Life, Blackout Boogie, Bashful Baby, Kitten on the Keys.*

**COLEMAN HAWKINS AND HIS ORCHESTRA.** Coleman Hawkins (tenor sax), Howard McGhee (trumpet), Densil Best (drums), Eddie Robinson (bass), "Sir" Charles Thompson (piano). Three 10" records (6 sides) in Set ASCH-A355; price complete with album \$2.89.

The contents of this fine jazz album are: *Bean Stalking, Leave My Heart Alone, Night Ramble Ladies' Lullaby, Sportsman's Hop, Ready for Love.*





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